Twine nets are repaired with a bamboo shuttle-like device called sikhohan; sikhohan are made in several different sizes. (See Plate L.)[1] In repairing twine nets all loose or "false" threads are cut; "false" threads are those that if unravelled sufficiently are not fixed to an untorn part of the net. New twine is woven into the holes with the sikhohan. Net mending is a man's job, "especially if we cannot go to the sea"; women rarely mend nets.

227
286
[426]

Bobo Fish Traps

The bobo, a bamboo fish trap, is widely used in Siaton for obtaining pelagic fish; the trap is distributed throughout the Philippines. Victoria has written of the bobo of Cebu. He states that its fishermen bait the bobo;[68] however, Siaton bobos are not baited. Kangleon reported that Leyte fishermen put bobos in water as deep as 180 feet where they may stay for 3 months.

226
[171]
322

[68] De la Victoria, op. cit., p. 46. Umali calls the bobo "a fish pot" and writes that recently they have been made of chicken wire. Umali, op. cit., p. 106.

[1] [this plate is missing -- Analyst]

Kangleon's description of the bobo and its use in Leyte corresponds closely to Siaton practices.[69] More fish are caught in bobos in Siaton than by any other method except the fish corrals and large nets. 226 322

The bobo is made of slender pieces of bamboo, either woven together or lashed with rattan or sig-id. Though all bobos have the same general shape, three different types of weave are found in Siaton: (1) minata; (2) tinap-anan; and (3) tinagik. Minata bobos are woven with bamboo splints whereas tinap-anan and tinagik are tied with rattan or sig-id. (See Plates LI-LIV.)[1]

Bobo sizes vary. If they are too small they are unprofitable; if too large fishermen cannot surface them. The smallest bobo measured was 2 feet 7 inches long, 2 feet 8 inches wide, and 10 inches high, whereas the largest bobo was 12 feet long, 9 feet 8 inches wide, and 4 feet in height. The "hooded mouth" section of the largest bobo was 8 feet high. Most bobos, however, are from 7 to 10 feet in length, 6 to 8 feet in width and 2 to 10 feet in height at the rear.

Bobos are built on two sturdy bamboos; coral is tied to the front and rear of the trap for weight. The entrance passageway tapers off to a narrow opening inside the bobo. Sharpened bamboo sticks protrude from the end of this passage, making it all but impossible for fish inside to escape.

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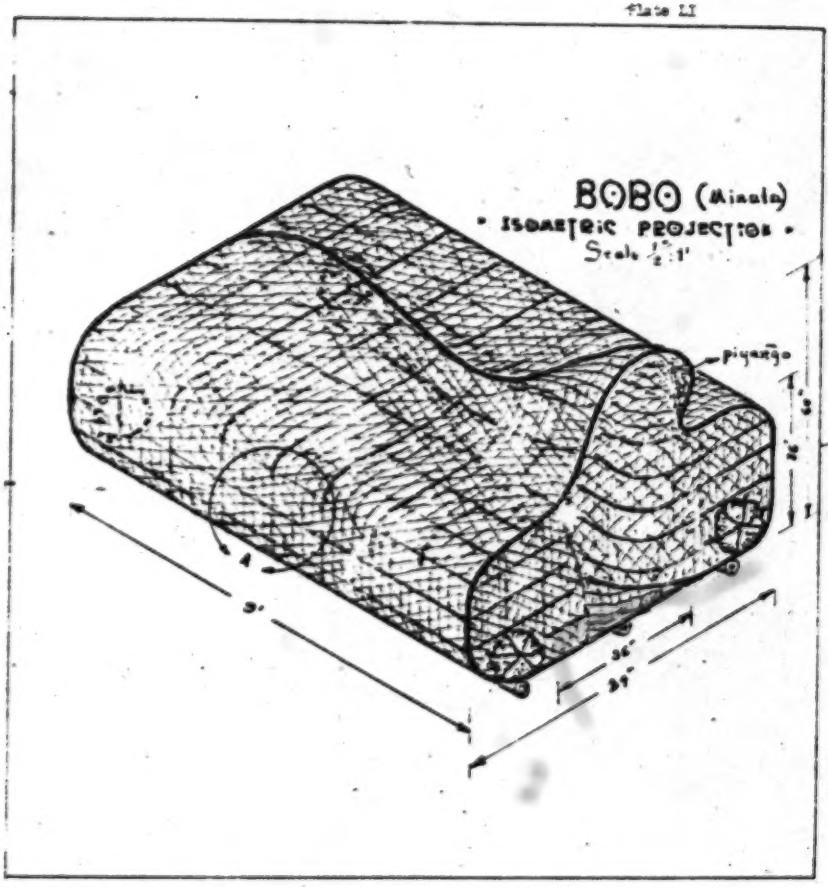
[69] Ruperto Kangleon, "Fishing in Southern Leyte." Manila, Bisaya Ethnography, I-V, Bisaya Paper No. 104 (1916), Beyer Collection, 1918, p. 4. Typescript.

1 [See p. 613ff, cat. 226 or 322 -- Analyst]

40: Hart E-5 (.95.4 1954 - OAI Philippines Gen.
Central Bisayan OA.4

Plate LI

22b
322



P. 613

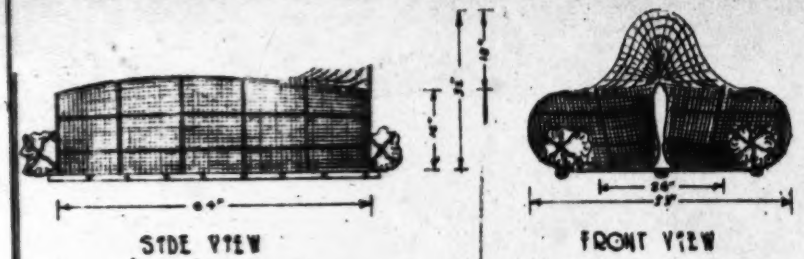
Plate LII

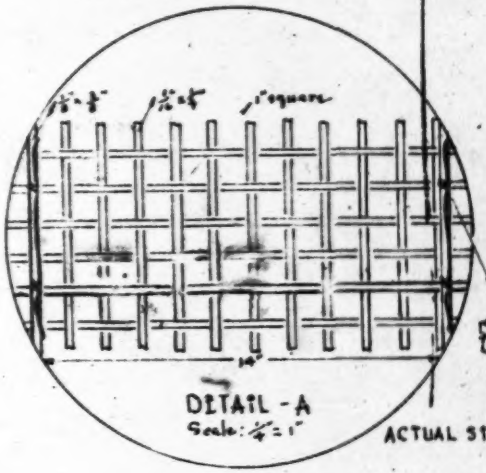
Page 614

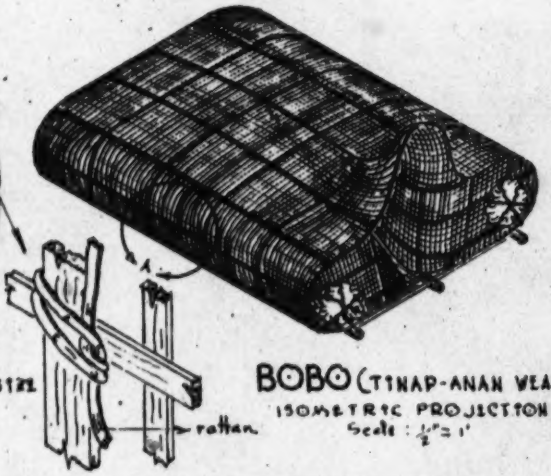
20: Hart E-5 (1951) 1954 OAI Philippines Central Bisayan UA.14

P. 614

226
322







BOBO (TINAP-ANAN WEAVE)
ISOMETRIC PROJECTION
Scale : 1/2" = 1'

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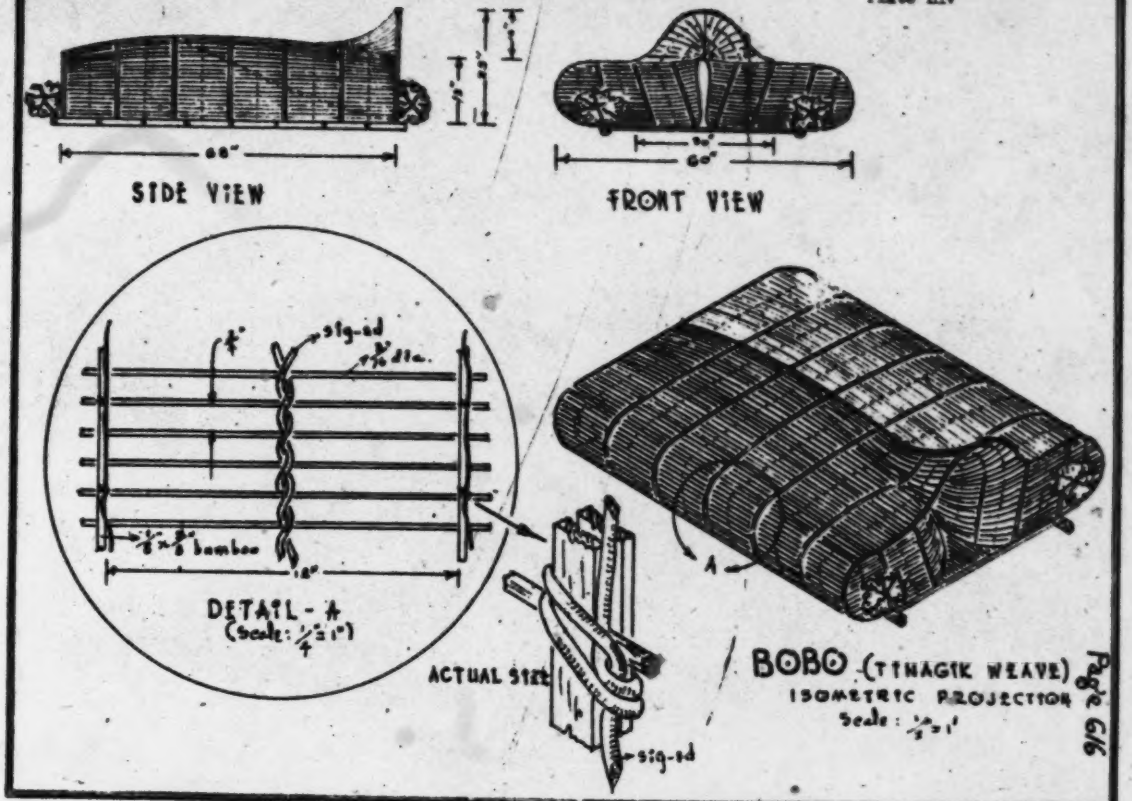
20: Hart, E-5 (1951) 1954 OA1 Philippines
Central Bisayan OA 14

321
226

Plate LIV



Page 6/6

20: Hart E-5 (1951) 1954 OA1 Philippines
Central Bisayan OA14

226
322

Men buy iron bolo blades in the poblacion or Dumaguete and make their own wooden handles. The only decorative wood carving found in Caticugan occurs on the ends of bolo handles. When the owners were asked what animal the carved head on the handle represented, they usually did not know. Most of the carved figures are quite similar in style. (See Plates LXXIXand LXXX.)[1]

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438
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531

These carved heads on bolo handles in Caticugan may possibly derive from a modified version of the mythical Garuda of ancient Indian folklore and art. The Garuda figure probably was diffused to the Philippines from Indo-China or Indonesia during the ascendancy of Hindu empires in this area, e.g., Champa and Sri-Vishaya.

531
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412

Krieger writes:

> The art of metal work, as well as decorative motifs based on the lotus flower and other Hindu cult representations, are characteristic of influence from India [in the Philippines].[21]

Dwellings still exist in Panay that have carved exterior decorations showing Hindu influence.[22] Beyer writes: "The most cultured Philippine languages contain many Sanskrit words, and the native art a noticeable sprinkling of Indian design."[23] Magahats also carve heads of animals on their bolo handles that are quite similar to those of Caticugan.[24] It is my impression that carved bolo handles are found in most parts of the Philippines.

[21] Herbert W. Krieger, Peoples of the Philippines. War Background Studies No. 4. Washington, Smithsonian Institute, November 15, 1942, p. 30.

[22] A number of archaeological finds in the Visayas indicate Hindu influence in the area. For example, a small bronze image of the Hindu god Siva was found in Mactan, off Cebu, that probably dates from the time of the Madjapahit empire. Beyer, op. cit., p. 361.

1 [See p. 735 ff, cat. 531 or 412 -- Analyst]

[pp. 738 + 739 are missing -- Analyst]

740

The barriofolk are quite unaware of the possibility that their Garuda-like carved bolo handles may symbolize Hindu influence in their cultural heritage. It is curious that only bolo handles are selected; none of the other weapons or personal equipment is carved for decorative purposes. Perhaps the explanation lies in the importance attached to a man's bolo in pre-Hispanic Philippines.

Various household articles are made by the barriofolk of Caticugan. Long pieces of bamboo are hollowed and used to carry water from the springs and river to the houses. Spoons and dippers of coconut shell are fixed with rattan to bamboo handles. A few young men made ukeleles from local woods, buying only the gut strings. I never saw parents make toys for their children.

SUMMARY

The meager barrio handicrafts in Caticugan are in a state of decline. Abaca cloth is woven less frequently than in the immediate past and certain types of weaving and fabrics have disappeared. Most barriofolk consider abaca a poor substitute for cotton garments; imported used American clothing is changing the people's mode of dress. Self-sufficiency of the barriofolk in pottery has been lost; today nearly all of them depend on pottery wares produced in Dumaguete. Bamboo drinking cups, plates and eating

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[23] Benitez, op. cit., pp. 21-2.

[24] Oracion, op. cit., p. 40.